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VANCOUVER REVIEWS: VANCOUVER AND STRATFORD

Scene from Satyajit Ray's

APARAJITO

Shown at both Vancouver and Stratford Festivals.

1959 VANCOUVER FILM FESTIVAL ... Eric Gee.

If asked to consider the various ways in which you can judge the success of a Film Festival, it's apt to pose a problem which a person would rather leave alone. Personally, I feel that in the case of the 1959 Vancouver Film Festival the artistic and financial success has to be measured on nearly equal terms. Although a person working on the Film Committee would like to feel that unqualified artistic acclaim is the one goal to achieve, the financial consideration has to be great in a city the size of Vancouver, with little possibility of outside encouragement from neighbouring large cities. The fact that this year's Festival actually made a little money for the main Festival of the Arts, which ran concurrently, after paying its own way, as well as getting the acclaim it did receive, is a testimony to the hard work of a nucleus of dedicated volunteers who ran the event.

A GOOD BEGINNING

In 1958 Vancouver was a young upstart in the Festival field. We were 100 years old here in British Columbia and we set out to prove to the rest of Canada, and the world, that we had grown up. The International Festival was a success — artistica-

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The 1959 STRATFORD FILM FESTIVAL

... Bryan Barney.

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There were no film personalities at the Stratford Film Festival this summer. Czech puppet artist Jiri Trnka, who was to have been present for the screen-of his Midsummer Night's Dream, was unable to make it. Also the Forums, a feature of the '58 Festival, were scrapped; unenlightening and poorly attended as they were, it was probably a wise decision. At least, no one seemed to miss them this year. Attention was solely on the films. There were no distractions; even the competitive spirit was lacking, for there were no awards. Which is perhaps as it should be.

The two week season got off to an indifferent start with the British entry, The Scapegoat, perking up a little the following day with Thorold Dickinson's Power Among Men, which was generally liked, and a Russian version of The Idiot — academic and overlong, yet firm in its handling of characters and feeling for period.

POLAND

The eagerly awaited Polish entry proved something of a disappointment. The Last Day Of Summer concerns the meeting between two strangers — a man and a woman, each suffering from the effects of war — on a desolate seashore. They play, quarrel, fall in love, and as the relationship develops we learn a little of their past, of their loneliness and despair. But unfortunately, too little. The characters are sketched in rather then developed, glanced at rather than examined. Worthy in its intentions, the film is finally more aspirational than successfully realised.

YUGOSLAVIA

Excessive length detracts from the merits of Yugoslavia's The Road A Year Long. Directed by Giuseppe De Santis, it traces the efforts of a group of farmers to build a road. Many excellent performances, notably Massimo Girotti, and a fine use of the Cinemascope screen help; but for much of its nearly three hours running time it remains verbose and monotonous.

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lly — and the Film Festival drew enough crowds to make money and whet the appetites of all for more and better foreign films. Naturally, there were many rough spots but a lot of these were ironed out by long "bull sessions" and the mechanics of getting this year's show on the road seemed to be a lot simpler. Except for one secretary who was an employee of the Vancouver Festival Society and a member of the Film Committee as well, the workers who organized the Film Festival were volunteers. It's natural, I think, that the bulk of these people were called in from closely-allied jobs such as the CBC, the NFB, the University of B.C. Extension Department and the various audio-visual groups, film councils, film societies, et al. It was fortunate that we were able to draw on this pool of willing hands, minds and blood-shot eyes to do the work and doubly fortunate that we knew each other well enough to be able to reach each others thoughts on difficult decisions.

We were able to do it. From some 250 entries, from 25 countries, we finally selected 25 feature-length films and approximately 80 short subjects to run during the 12 day period, running three distinct showings each day and one on opening night. Add to this three retrospective showings, one of Eisenstein's Ivan The Terrible, Part One as a forerunner to a later showing of Ivan, Part Two, and two by James Card of Eastman House. Mr. Card's special programs included showings of Maurice Tourneur's vigorous The Last Of The Mohicans, Fritz Lang's Wagnerian Kriemhild's Revenge and G.W. Pabst's wonderful study of Louise Brooks, The Box Of Pandora.

FEATURE ATTRACTIONS

The features shown in Vancouver's Vogue Theatre included The Rickshaw Man and Ballad Of The Narayama from Japan; Russia's The House I Live In, Ivan The Terrible, Part Two and the children's cartoon The Snow Queen. France supplied us with Le Mystere Picasso and Cerf-Volant Du Bout Du Monde (The Kite From Far Away), a charming children's film which was a joint production with China.

The United States entries included Morris Engel's Weddings And Babies, starring Viveca Lindfors who also acted in the Festival play "Mary Stuart", the Sanders' brothers first feature venture Crime And Punishment, U.S.A. and Lionel Rogosin's powerful Come Back Africa. Great Britain's entries were Tiger Bay and The Scapegoat, plus two children's features The Salvage Gang and Soapbox Derby.

Aparajito came from India, Eva Wants To Sleep from Poland, Dreamroad Of The World from Germany, and Power Among Men from the United Nations. Czechoslovakia entered the cartoon feature Creation Of The World and Wolf Trap, while Hungary showed The Iron Flower and House Under The Rocks.

Other features seen were The Goddess from the U.S.A., The Road A Year Long from Yugoslavia and Amici Per La Pelle from Italy. John Cassavetes' recent directorial effort Shadows was entered but didn't arrive in time to be presented. The same occured with the film Rekava from Ceylon. Continued on page 4

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JAPAN

One of the Japanese entries was a conventional tear-jerker, The Rickshaw Man; the other was for many people the film of the Festival. Legend Of Narayamo deals with the inhabitants of a small village who, during times of economic distress, carry their aging parents to a mountain top where they are left to die. Bizarre, deliberately stylised yet profoundly affecting, this was a unique experience.

BRITAIN

Sapphire, a British thriller which takes time out for some strenous shadow-boxing around racial prejudice features nicely detailed backgrounds and a brilliantly conceived sequence in a low-life club; but not much else. Its grasping at serious overtones hampers it as a 'who-dunnit'; neither one thing nor the other, it fails to be successful on either level.

INDIA

Aparajito, Satyajit Ray's second film on Indian family life was deservedly well received. Focusing on the boy's intellectual awakening and revolt against familial ties, the film is rich in characterization and human understanding. At its conclusion there is perhaps some rather arbitrary clearing of the decks, in preparation for the final part of the trilogy, but this cannot diminish a work which promises to be, in its entirety, a cinematic achievement for all time.

SWEDEN

Films of all time are certainly rare enough, but what seems rarer still is the truly contemporary work. Hence, Ingmar Bergman's Dreams Of Women gave particular pleasure. This study of the emotionally disillusioning experiences of two women while on a business trip to a neighbouring city is a masterly assured piece of film-making. Fascinating, sharply observed, it is graced by stunning performances from Eva Dahlbeck and Harriet Andersson. In so thoroughly entertaining a work one finds it easy to forgive certain ambiguities in the writing and a schematic resolution; one's only regret is that no director in North America seems capable of producing such a detailed, emotionally penetrating study of our own landscape.

ITALY

A young working-class couple's desperate search for a place to live is the theme of De Sica's The Roof. A clever film, extremely well photographed, it somehow fails to be affecting. Part of the fault is certainly with the performers. For the first time it seems that De Sica has faltered in his handling of untrained actors; the poignancy of the situation loses its persuasiveness through colorless and indifferent characterizations. Then too, it seems more derivative than any of his earlier work. What we are left with is a rather sentimental little story which, for all its shrewd observation in the handling of incident, leaves us detached and emotionally uninvolved.

Three other entries should be mentioned: East Germany's Lissy, a study of domestic life among the Nazis which offered several interesting performances and a fine sense of period; New Years' Sacrifice, a tender, gentle little story of pre-socialist China; and from West Germany, Jonas — a pretentious and banal script redeemed by a sharp eye behind the camera.

NEW FILMS

VOICE IN THE WILDERNESS. (Great Britain, 1955-58)
A village makes a film.

Produced by the Lytchett Minster Film Unit. Production: Madeline, Lady Lees. Director: Roy Gornold. Cast: The villagers of Lytchett Minster. 35 mins. colour. 16mm.
Rental: $10.00. Sale: $300.

This is the story of the life of John the Baptist as told in the Bible. It is the work of 400 people of the village of Lytchett Minster (Dorset, England) — Christians, Jews and Moslems — who, inspired by the faith of their producer, Madeline, Lady Lees, devoted their time over a 3½ years period to the production of this film.

The production and acting are good, with a certain tableau-like quality which adds its own charm. The film, which is of particular interest to religious and amateur groups, has been well received by general audiences. Last year it was shown twice at the United Nations, and over 100 times in Great Britain.

As a community effort the production of this film is an outstanding achievement, and sets a fine example of Christian faith, co-operation and determination. It could be effectively used over the Christmas season. Includes an introduction by Madeline, Lady Lees.

From the Lytchett Minster film VOICE IN THE WILDERNESS.

UKIS FILMS FOR INDUSTRY

PRODUCTIVITY PROMOTION
29 mins. sd. b&w $3.00
Produced for British Productivity Council

A vital and absorbing story concerning the reduction of production costs at a factory.

METHOD STUDY IN THE OFFICE
24 mins. sd. b&w $2.50
Produced for British Productivity Council

This film demonstrates how greater efficiency and higher output can be achieved in clerical operations by employing the techniques of Method Study.

FIRE UNDERGROUND
20 mins. sd. b&w $5.00
Produced for National Coal Board

A reconstruction of a colliery fire, demonstrating the most common causes of underground fires and showing the training and methods which are necessary to control and extinguish them.

TAKE CARE OF YOURSELF
25 mins. sd. b&w $2.50
Produced for John Dickinson & Co. Ltd.

Two young people starting their first jobs at a paper works are the central characters in a film, enacted by the sponsor's own workpeople, in which a series of accidents of the types common to most factories are demonstrated. The story points to the moral that such accidents can always be prevented by a little thought and care.

AUTRALIAN GOVERNMENT FILMS

ARMIDALE, PROVINCIAL CITY
9½ mins. sd. col. $1.50
New England College and Rural Industry.

BRISBANE CITY IN THE SUN
19 mins. sd. col. $1.50
A tour of Brisbane, the tropic capital of Queensland — a city of flowers and sunshine.

CHRISTMAS IN AUSTRALIA
9½ mins. sd. col. $1.50
Christmas-time when it falls in the height of summer.

POWER WITH PRECISION
19 mins. sd. b&w $2.00
Heavy industry in Australia.

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ANNUAL MEETING

The Canadian Film Institute's Annual Meeting will be held in Montreal on December 2nd at 2:30 in the reception hall of Dow Brewery Limited, 1100 Notre Dame Street West. Lunch will be served.

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AWARD WINNING SHORTS

Even though the Film Festival is non-competitive for features, these films naturally received the most publicity. However, it is wrong to minimize the value and extent of the short subjects which were entered. The United States entered the most films but it was the large contingent from Great Britain which ran away with most of the honors. In the Documentary field the BBC film A Soho Story won the silver plaque, with Antarctic Crossing and Coupe Des Alpes (The Story of the 1958 Alpine Rally) gaining Honorable Mention. Bert Haanstra's Glass from the Netherlands, and The Living Wild from Ceylon gained the other Honorable Mentions in the Documentary category.

From Japan, The Story Of Small And Big Kids won the plaque hands down in the Children's classification. Although the film was entered in this grouping and won, it was basically a study of children for an adult audience. With a Japanese track and no sub-titles, it told its tale simply and honestly for a universal audience. No other children's film reached close to this in popularity and no other films received recognition.

The Experimental category is a tough one, always, and trying to explain what is and what isn't experimental in this day and age of advanced film techniques is as difficult as trying to explain women. After careful consideration the judges awarded the silver plaque to Poland's Two Men And A Wardrobe; and another Polish film Life Is Grand plus the British animated short The Little Island won Honorable Mention.

In picking these the judges had to leave behind a large number of excellent short films: a series of wonderful, colorful British travel documentaries produced by Edgar Anstey and his group, including The Travel Game and Between The Tides; another Haanstra film And There Was No More Sea; the National Film Board shorts Le Merle and Serenal; a delightful French cartoon Bouli-Bouli The Crocodile; Thorold Dickinson's Overture made for the United Nations; Under Night Streets another Anstey production from Britain; Taj Mahal from India; two experimental films from Israel Chansons Sans Paroles and We Shall Never Die; and The Earth Is Born from the United States.

An interesting anecdote about one of the evening showings was the fact that The Earth Is Born, a film based on the Life magazine series of a few years ago, was shown with the Czech cartoon feature Creation Of The World. The newspapers picked up the story that a few dissenters left the theatre during the feature, maintaining that presenting the Story of Creation in this way was sacrilegious. Before this a number of others in the audience complained of the American short because they didn't believe in the straight scientific concept presented there!

THE ADJUDICATORS

As you can see, the judges had a difficult time, as most judges do at showings such as these. It is impossible to keep the personal element out of judging, but it was agreed that the panel for this year did a magnificent job. The group was composed of James Card, Curator of Motion Pictures at the George Eastman House in Rochester; George Tabori, Hungarian-born screen writer and playwright; and Osmond Borradaile, world famous motion picture photographer and director.

FOR NEXT SEASON

Although this year's Festival is now a thing of the past and the films have found their way back to the producers and distributors, it is interesting to note that the work of the committee is by no means over. With just two months gone since the last film was shown, and with plans for next year's dates, committee and especially budget still in the formative stage, we have already received half a dozen definite requests for entry in 1960. After just two years our dreams of recognition and success are becoming a reality.

"SIGNIFICANT ADVANCE"

The opportunity to give recognition to films of special interest to film societies arose when it was proposed that the Canadian Federation of Film Societies form a committee to investigate the possibility of presenting an award at Festivals. It was suggested that a citation should be presented for the "experiment" in film. Interpreting the meaning of the word "experiment", drawing up rules for judging, and organizing the judges and screening committees was successfully accomplished through an effective piece of teamwork by film society members from the East to the West of Canada.

The committee decided to abandon the traditional meaning of "experiment" in favour of "significant advance in content, means of expression and technique", and that a percentage point rating system be used for the three aspects, divided as follows: up to 50% for 'content'; 25% for 'new means of expression'; 25% for 'new techniques'. Secondly, it was agreed that all films shown at the Festival, whether feature or short be eligible, it being felt that in the final analysis the freedom of the short film maker compensated for the advantages enjoyed by feature film makers. It was further decided that the judges should be either active members of the film society movement, or be persons familiar with the film society approach.

The first award was presented at the recent Vancouver International Film Festival. Chairman Eric Gee writes: "Here in Vancouver, we feel very proud that we were able to make the first such presentation. and we want to feel that any future awards reflect deeper thought on our part and that the procedure doesn't slip down-hill into any slipshod award. We'll work hard at this end to keep up the quality." The judges were the Chairman, Stanley Fox, Laurence Nowry, Lydia Read and Graydon Roberts. The comments and suggestions which have arisen from the practical experience in carrying out this 'pilot' project will be most helpful in organizing awards at future festivals.The award itself has been designed by Allan Fleming of Toronto, and is to be sent to the director.

The first CFFS award was presented to COME BACK AFRICA (Anno Domini 1959), directed by Lionel Rogosin. Dealing with life in the Sopiatown section of Johannesburg, it is an "explosive film on race relations in a segregated society", and "' one of the most telling expositions of the African mind".

Beatrice Trainor.

CANADIAN CENTRE OF FILMS FOR CHILDREN

Canada is to have a national centre of films for children. Representatives of 25 organizations met in the Board Room of the CBC in Toronto on Monday, October 26th, to set the machinery in motion for establishing the Canadian Centre of Films for Children.

"The short supply of good children's entertainment films and lack of knowledge about sources of these films are the major problems facing the volunteer worker," stated Charles Topshee, Executive Director of the Canadian Film Institute and chairman of the meeting. "A Centre would prepare a catalogue of children's entertainment films now available in Canada — with sources; organize distribution through existing children's film groups; organize through interested bodies new children's film groups where — and as soon as — local interest warrants; assemble a collection of children's films; work towards reducing the barriers that hinder the international exchange of children's films; and promote the production of children's films in Canada."

Mary Field, chairman of the International Centre of Films for Children located in Brussels and formerly director of the Children's Film Foundation in England, has accepted the Canadian Film Institute's invitation to tour Canada next April. It is expected that the formal setting up of the Centre will coincide with her visit.

The Canadian Film Institute has received a grant from the Canadian National Commission for UNESCO to prepare a catalogue of children's entertainment films for publication next spring.

SUPPORT

The following groups have endorsed the establishment of the Centre: Association of Motion Picture Producers and Laboratories of Canada, Boy Scouts Association of Canada, Canada Foundation, Canadian Broadcasting Corporation, Canadian Citizenship Council, Canadian Council of Churches, Canadian Film Institute, Canadian Home and School and Parent-Teacher Federation, Canadian National Commission for UNESCO, Centre Catholique du Cinéma, de la Radio et de la Télévision — Centre National, Secteur Français, Christian Family Movement, Crawley Films, Department of Education — Audio-Visual Branch in Newfoundland and the Visual Education Branch in Saskatchewan, Federation of Catholic Parent-Teachers Association of Ontario, National Council of Women of Canada, and National Film Board of Canada.

FILM LIBRARY RECORD CARDS

CFI still has a supply of film record cards. These cards are available in three colours -- pink, yellow and white. Ample space is provided at the top of each card for pertinent information regarding running time, service charge and whether sound or silent, black and white or colour. Space is also provided for indicating the category into which each film falls -- Permanent, Extended Loan or Temporary.

One suggested use for these cards is that of using one colour for each of the three categories; e.g. pink for those films remaining permanently in the Library, yellow for those on extended loan, and white for those films temporarily deposited. Film Councils as well as commercial organizations are finding these cards useful.

The size of the film record card is 8½" by 11". The card provides for approximately 50 entries. They are available at 5 cents each; 25 for $1.00; 50 for $1.50; 3 cents each for orders of more than 50.

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Special Films List No. 75 — ADULT EDUCATION — has just been produced. Copies are available upon request.

TWELFTH ANNUAL CANADIAN FILM AWARDS

Judging from recent Canadian Film Awards, the twelfth annual competition will receive a record number of entries. This has been forecast by Charles Topshee, Chairman of the Management Committee of the Awards. Closing date for entries is January 15th.

The Awards are open to all films produced in Canada that were released during 1959. In its eleven years of encouraging high standards of film-making and public recognition of these films, Canadian Film Award judges have screened more than five hundred entries. Fifty-five adjudicators examined ninety-two films in last year's competition.

Categories in which awards will be given are: Theatrical, Shorts and Features; Non-theatrical, Arts and Experimental, Children's, General Information, Public Relations, Sales and Promotion, Training and Instruction, Travel and Recreation; Television, Films for TV, and Filmed TV Commercials; Amateur. The Association of Motion Picture Producers and Laboratories of Canada will make its annual presentation of a trophy for the best amateur film.

Films will be accepted by the Awards Committee at 1762 Carling Avenue, Ottawa, until February 15th, one month after the closing date for entries. The Awards will be presented in May.

The Canadian Film Awards are jointly sponsored by the Canadian Film Institute, the Canada Foundation and the Canadian Association for Adult Education.

DID YOU KNOW THAT .....

CFI has now established seven Regional Preview Libraries for the distribution of United Kingdom Information Service films. These are listed below.

Arrangements have been made for the deposit of films from Britain with the Universities of Manitoba and Alberta. We know residents of Manitoba and Alberta will welcome the opportunity to be able to procure UKIS films within their own province.

Films are made available for free preview with view to purchase, or may be borrowed for regular showings at a nominal service charge. Purchase orders should be sent direct to CFI.

A catalogue with descriptions of some 500 titles is available from CFI. Regular bulletins of new UKIS films are prepared. If you are not now receiving these, send in your name and address and you will be placed on the mailing list.

Order UKIS films from your Regional Preview Library.....

Maritimes	—Audio-Visual Bureau, Teachers' College, Fredericton, New Brunswick
Quebec	—Cinematheque Universitaire Laval, Quebec City (French versions)
Ontario & Quebec	—Canadian Film Institute, 1762 Carling Avenue, Ottawa 3, Ontario
Manitoba	—Dept. of University Extension and Adult Education, Manitoba
Alberta	—Dept. of Extension, University
Saskatchewan	—Extension Dept. University of Saskatchewan, Saskatoon, Sask.
British Columbia	—Audio-Visual Services, University of British Columbia, Vancouver.

NEW NOTE

The Film Library of the United Kingdom Information Service has been moved from the UKIS Montreal office to the Toronto office. Miss Janet Smart who for several years was in charge of the Film Section in Ottawa and in Montreal, has left UKIS to go to live in England.

Miss Daye Newby, formerly with the National Film Board in Montreal, has replaced Miss Smart in the new re-organization of UKIS film services. The new address for UKIS Film Service is 119 Adelaide Street West, Toronto, Ontario.

Canadian Film Institute continues, of course, to represent the United Kingdom Information Service in film distribution in Canada.

A new edition of the United Nations Catalogue is now available from C.F.I.

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A Supplement to the catalogue Films from Britain is now available.

BOOK REVIEWS.

Two books of quality and of interest to a wide audience have recently been published as initial efforts by two enthusiastic, though little known organizations.

DE LA ROCHE, Catherine. Vincente Minelli. Published by the New Zealand Film Institute, Film Culture, and the author, 1959. 40p.

"Painting with cameras" describes the film style of Vincente Minnelli. This introduction and index to his work points up his versatility and presents in an easily accessible form essential background information. Available from: Film Culture, G.P.O. Box 1499, New York 1. U.S.A.

Director, George Stoney writes, "These 'real-life' situations showed me how utterly false is the impression given by the standard treatment of childbirth in most movies."

From Film, book 1: The audience and the filmaker, edited by Robert Hughes.

(ALL MY BABIES is distributed by Canadian Film Institute to restricted audiences).

HUGHES, Robert, editor. Film, book 1: The audience and the filmmaker. New York, Grove Press, in co-operation with the American Federation of Film Societies, 1959. 184p. illus.

This is the first of what is hoped will be an annual series. Book 1 is concerned with the audience and the serious filmmaker's relation to it. Contains articles by leading international filmmakers, critics and writers — Siegfried Kracauer, Arthur Knight, Francis Flaherty, Charles Siepman, George Stoney, Federico Fellini, James Agee, Cesare Zavatinni, which are arranged in sections to cover: The audience, Flaherty's way, The process of filmmaking, Two unproduced films, Perspectives on 'progress'. In the section The situation of the serious filmmaker, leading filmmakers like Carl Dreyer, Satyajit Ray, David Lean, Jean Renoir, Elia Kazan and Lindsay Anderson, assess the current situation in their respective countries in replying to a provocative questionnaire.

Price: Unbound: $1.65 (Canadian price). Bound: $3.50. Available in Canada through McClelland & Stewart, 25 Hollinger Rd., Toronto 16. Ontario.